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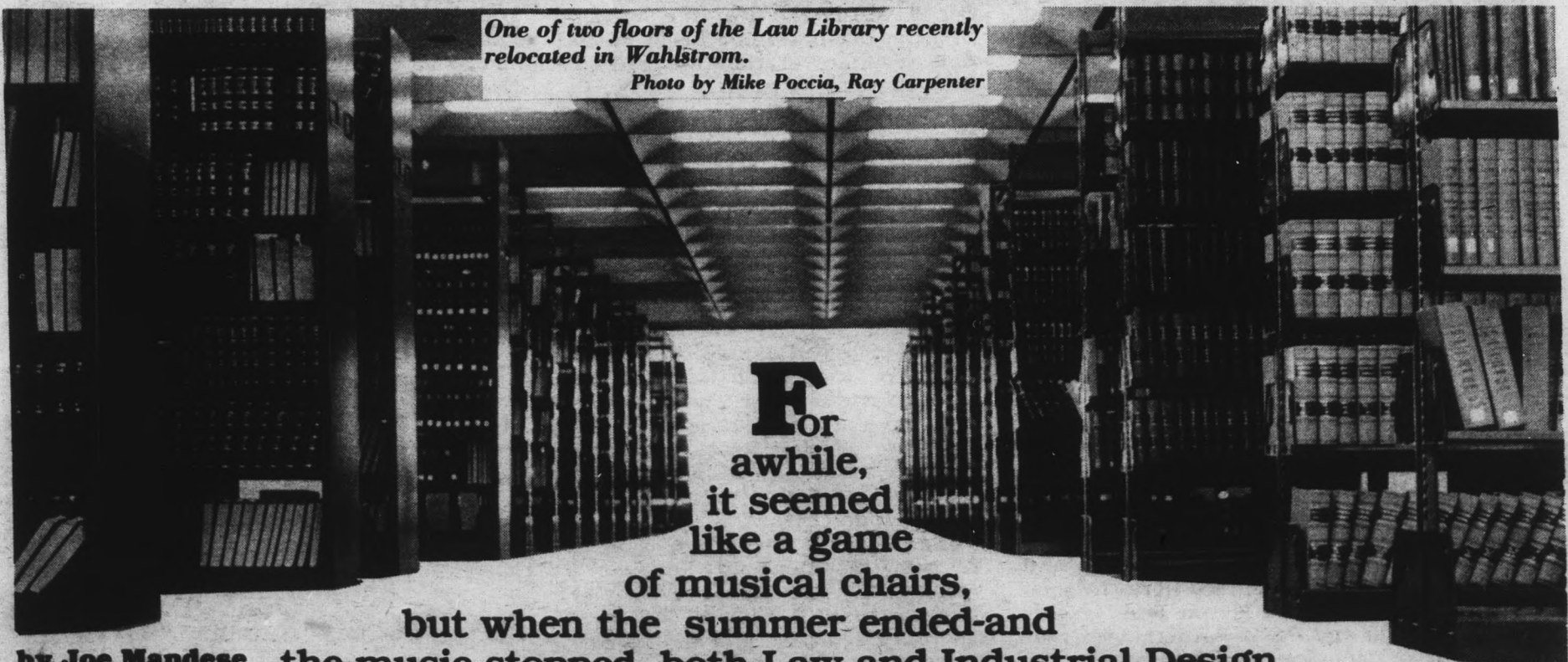
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25 CENTS

# A PLACE TO SIT WHEN THE MUSIC STOPS



One of two floors of the Law Library recently  
relocated in Wahlstrom.

Photo by Mike Poccia, Ray Carpenter

**F**or  
awhile,  
it seemed  
like a game

of musical chairs,

but when the summer ended-and

by Joe Mandese  
News Editor

the music stopped, both Law and Industrial Design students had a place to sit. The Law School, which had been located in Rennell-Breul Hall, was moved into the Carlson Library. The ID department took its place in Rennell-Breul Hall. Although the reorganization has left both departments a little unsettled, both stand to benefit from it: The Law School by gaining permanent accreditation from the American Bar Association (ABA) and the ID department by utilizing the "living learning approach." **Cont.**  
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## BOD: Southside, First Mixer and Foreign Films

**What's Happening**  
**Donald N. Ivanoff, Jr.**

NOW that we've actually had a complete week of classes, it's about time that BOD gets down to some serious business. BOD's main purpose is to give the campus quality entertainment and this weekend I think we fill that job. Last weekend's events went very well. The concert in the Park was a lot of fun for the approximately 350 people who attended. The movie "Airplane" also did rather well, with the Social Room buzzing with excitement.

We kick off our weekend tonight with the comedy hit "BEING THERE", which stars the late Peter Sellers. There are many people who consider this one of Seller's masterpieces. The movie will be shown at 8 and 10:30 pm in the Student Center Social Room on Thursday night and again on Sunday night at 8 pm for those who do not go to the Southside Johnny

concert.

Although T.G.I.F. is not a function of BOD, I've been asked to mention it anyway. Every Friday, starting at 3 pm a crowd of students, faculty and administrators gathers in the Faculty Dining and Reading rooms of the Student Center to drink and eat free popcorn until 7 pm. The mixed drinks and imported beers cost a dollar. It's a great way to get ready for the weekend.

Saturday night, we are having our first mixer of the year. This mixer will take place in the gym due to the expected large turnout. The MICHAEL BOLOTIN BAND is, according to Entertainment Committee Co-Chairman Jerry Zajak, a "hard rocking, good partying band." The next mixer will be on October 3 with the band CUT LOOSE. Saturday night's mixer will begin at 8:00 pm and end at 1 am.

And finally SOUTHSIDE JOHNNY will arrive. This much

talked about concert will start at 8 pm with the doors opening at 7:15. BACK TO EARTH will rock Harvey Hubbel Gym and then SOUTHSIDE JOHNNY takes the stage for a show that promises to be a topic of conversation for many weeks to follow. Tickets will be on sale right up to the moment of the concert if any remain, but they are going rather fast.

On Monday night, BOD will have its weekly meeting. There you will be able to meet the people who plan and set up the concerts, mixers and movies.

At the last BOD meeting it was announced that BOD received a \$1500 grant from Kronenbourg Beer to run a foreign film festival Tuesday nights in October. The films will cost \$1.25 each or a series pass can be bought for \$5.00. I'll fill you in on more details in next week's column.

For additional information about WHAT'S HAPPENING call X4488.

**Anyone who wishes to have some Nice Stuff published, please contact Copy Editor Mary Eigel at the Scribe office, 333-2522, or at X3404. Deadline for publication in Thursday issues is Sunday, 6 p.m.**

## NICE STUFF

### Chamber Music

The Tremont String Quartet will perform the first season concert in the "Chamber Music at UB" series Sunday (Oct. 4) in the Arnold Bernhard Arts and Humanities Center at the University of Bridgeport.

The series has been made possible by Mrs. and Mrs. Roy A. Johnson of Easton and the Andrew W. Mellon Foundation, whose gifts have brought to UB world leaders in the fields of politics, economics, science, arts and humanities.

Tremont was formed in 1977 and has received grants from both the N.Y. State Council on the Arts and The National Endowment for the Arts.

Performing with the quartet will be pianist Robert Preston who is currently in his ninth year at UB as director of piano studies.

The Tremont Quartet will be playing Quartet in D minor, Op. 76, No. 2, by Haydn; Quartet No. 3, 1981, by James Willey; Piano Quintet in E-flat Major, Op. 44, by Schumann.

This season they are appearing at the National Gallery of Art, in Manhattan for the American Society of University Composers, and again at Cornell for the Husa Festival. Their large and varied repertoire includes the entire Beethoven Quartets and many world-premiered works by composers such as Myron Fink, James Walker and David Barnett. Last year they completed recordings of the Brahms and Mozart Clarinet Quintets with clarinetist Paul Drushler for Mark Records.

Before the concert there will be lectures in room 307 of the Bernhard Center at 3:30 p.m. The concert itself

will begin at 5 p.m., and afterwards there will be a wine and cheese reception in the DuPont Tower room.

Seats are \$6. For more information call the box office at 576-4399 weekdays from 1 to 5 p.m.

### Legal Seminar

"Personal Financial Planning," on Oct. 3, will be the first in a series of Division of Continuing Legal Education seminars at the University of Bridgeport Law Center.

Program coordinator and panel chairman will be Stanley Goldstein of Goldstein, Golub, Kessler & Company, N.Y.C., CPAs. He is a member of New York State Society of CPAs and AICAA, and contributing author of "Attorney's Handbook of Accounting."

Luncheon speaker will be Arnold Bernhard, founder and chief executive officer of Arnold Bernhard & Company, Inc., publisher of Value Line Investment Survey, who sponsors and manages mutual funds and corporate pension funds. Mr. Bernhard, a graduate of Williams College, has honorary degrees from Williams, Skidmore and UB.

The panelists will include Raphael Yavneh, president of Forbes Investors Advisory Institute Inc.; attorney Edward D. Higgins of Morgan Guaranty Trust Co. and adjunct professor at the College of Mt. St. Vincent in Riverdale, N.Y.; Ralph Finerman, also of the law firm of Goldstein, Golub, Kessler and Company; and Thomas J. McGrath, who has lectured and written for various bar organizations and professional journals.

The all-day seminar will take place in UB's Arnold Bernhard Arts & Humanities Center, at Iranistan and University Avenues, Bridgeport. To register call (203) 576-4641.

### Just Married

Harry Minot, best-loved station manager at WPKN, was married Saturday to Debbie Johnson in a simply wonderful ceremony in Ridgefield. An enjoyable time was had by all prestigious enough to procure an invitation to this astonishing event. Thank you and warm congratulations Mr. and Mrs. Minot.

**Tennis Team Needs Players Desperately Contact Laurie Wash at A3466**

### Chess Club

All those interested in joining the University of Bridgeport Chess Club Team should contact Tom Little as soon as possible. You can reach him at home 966-2160, or through a message left at the Student council office X4818.



# More Faces in the Crowd

## Juniors Want A Security Blanket

by Elizabeth Amorisi  
Co-Managing Editor

Some people are tired of listening to Mark Maurer talk about campus security. They sigh, and do their best to walk away when he corners them in a dark hallway.

I don't blame them, hearing the same story over and over again is tedious. But, these same people are probably not tired of being protected on campus by security, they are not tired of avoiding muggings and rapes, and they are not tired of complaining about security. Listening to Security complaints is just as tiresome as listening to Mark expound on the president's 12-point security plan. Personally, I'd rather listen to Maurer, because at least he has suggestions.

"If people didn't want security to be an issue, I wouldn't make it one," says Maurer, pointing out that this is not a personal crusade. He doesn't feel that he's neglected the junior class in his quest for a safer campus. "I think it's my job to do both—it's kind of selfish not to protect people just because they're not in my class," he says, adding, "Anyway a lot of juniors (sophomores last year) felt that was what we should accomplish."

Maurer was instrumental in bringing about the alleged security "turn-around" which occurred last year with the implementation of foot patrols, student escorts, new lighting and the destruction of a few

pretty but potentially dangerous trees. Some of the points his security committee came up with were later made a part of President Miles' infamous 12-point plan. And then, there were those security complaint report forms that we all had such a good time filling out.

So, it's a fairly well-known fact that Maurer tends to dwell on the idea of better campus security. A less known, but equally true, fact is that Maurer is the junior class president. Maurer was the president of the Class of 1983 last year also, so he is the only two-year veteran currently in office. He decided to run again for various reasons. "I felt I had a lot of support from the class and, because it is the second year, all the trial and error could be avoided and we could get more accomplished." Last year, Maurer admits he had a difficult time getting his classmates involved, and he's hoping that they will be more willing now. "Near the end, people really got into it," he said, "so, I'm looking forward to a much better year."

His plans for the class are, as yet, rather vague. More unity certainly, and better, you guessed it, security, head the list of improvements he wishes to make over last year. "My very first meeting last year, I spelled 'sophomore' wrong," he mentioned, "I'll have to do better than that." Another plan involved the

junior class of Sacred Heart University, a local college. "There's been some terrible rumors that Sacred Heart

competition in the Rec Center at some logical point in the semester. Maurer has been in touch with some class officers



Mark Maurer, Junior Class President, caught pensively wondering about the future of the Class.

thinks they're better than us," says Maurer, "We're going to have to do something about that." The something is going to be a little athletic

over at SHU, and is positive that UB is going to scare them right out of the competition. Well, I guess that remains to be seen.

Maurer feels there is a great deal of work involved in being an effective class leader. He doesn't feel, however, that this affects his grades too much. "I don't find classes too difficult," he says, "I just try to pay close attention during lectures and then I generally do OK." His major is political science, because "It seemed like the best thing to do." He mentioned that the Political Science department has one of the best teachers of all time in it, but I refuse to brown-nose in print for Maurer so I won't mention names.

Maurer is from New Jersey, which explains a good deal.

"I like being in a position to do things," said Maurer, "as president, I can originate all kinds of projects and events. It's a way to back up my words with actions, instead of just complaining." He feels that it's only a matter of time before a) the junior class awakens from the sleep it has been in for over two years, and b) the University has the best security system in the country (no easy feat, considering the crime rate in sunny Bridgeport). Also, after a summer running his own landscaping business, he'd like to see some exotic plants liven up the surroundings.

"We've changed the campus, as far as security goes, and that's a good feeling," said Maurer, "and we'll do more this year."

If enthusiasm guaranteed success, we'd be in business. As a junior, who knows other juniors, I think we're going to need a little more to get the momentum going. First class meeting will be during the last week in September. See ya there??

*the Scribe*

# Chris Leach: Bopping With The B.O.D.

by Elizabeth Amorosi  
Co-Managing Editor

You may not know Chris Leach personally, but if you're a U.B. student, you've definitely seen her.

Leach is the president of the S.C.B.O.D. (Student Center Board of Directors) and that means that nearly every time you enjoy yourself on campus (in public, that is) she has

been a part of the planning. She's stamped your hand at mixers, poured your drinks at T.G.I.F. and picked up the cups you threw around at the last outdoor concert.

As far as U.B. student activities go, Chris Leach is omnipresent, and not reluctantly so. "I want to see other students more satisfied with what they get from the University," she says, "I feel I owe it to them."

As president of B.O.D., Leach is directly responsible for most of campus entertainment. All concerts, mixers, movies, and social events originate in her cluttered first floor Student Center office.

Leach began her stint with the B.O.D. during her sophomore year by working with the entertainment committee. She worked a few mixers, she remembers and "They told me, 'Listen Chris, ya gotta join if you want to work,' so I did." She served as secretary to the group last year, and then as external vice-president. She was a little ner-

vous about taking the position of president, feeling not entirely qualified last May. Now, however, after attending a leadership workshop, and coordinating most of the programming for the recent freshmen orientation, she's considerably more confident.

The B.O.D. already has a fairly good idea of what the year holds for us socially. The concert committee's main emphasis, of late, has been organizing the Southside Johnny concert, scheduled for September 20. The committee presented Saturday's outdoor concert in People's Park and, according to Leach, "They're trying to get quality bands, and thinking about a mini-concert series. We're really interested in giving the students more for their \$10 concert fee." The Entertainment Committee is intent on maintaining current popular activities such as mixers and weekly movies. Leach thinks the committee will also be responsible for any programming that is done in the now-closed Carriage

House. Re-opening the Carriage House Coffee House is something that Leach believes will be her biggest challenge this year. The Carriage House, beset with attendance and management problems last semester, was finally and painfully closed once again. The administration has cut from their budget monies designated for the Carriage House manager, so operation of the place remains a question mark. Leach is working with the possibility of re-opening the Carriage House, and instituting a different type of programming than has been enjoyed there in the past. "The Carriage House has always been folk and jazz, we're going to try different programs," she said, "We've got to see what the student interest is." Leach does appear to be concerned with the possibility (a good one, apparently) that the doors of the Carriage House may remain closed forever. "I don't want that to happen," Leach said, "We owe that to all the students ten years ago who put in so much time, effort and money to make it work."

Another B.O.D. committee, Film and Video, is continuing its weekly movies throughout the semester. In addition, they will be experimenting with a foreign film series in October, which should be a revelation, and enlightening to the average U.B. student. The minds on this committee are trying to come up with some specials to relieve the tedium of the usual movies.

Leach doesn't say that her job is thankless, although most of us would see it as having beer sloshed on you once too often, and putting up more than enough hand lettered posters. Occasionally, she is bothered by the pace but on the whole "seeing people having a good time, and knowing that you had something to do with it" is enough recompense for any lost sleep. Besides which, she enjoys "free" movies, mixers and concerts. Free until one considers the work involved.

The highlight of Leach's B.O.D. days came last spring when "Dallas Night", a two floor mixer extravaganza was so successful. "We'd been toying with the idea for a long, long time," said Leach adding that she was personally relieved when it became obvious that the students just loved the idea.

Leach is from Cheshire, Connecticut, although she claims to have spent nearly all of the last three years here in Bridgeport. Her major is Industrial Engineering, an admittedly long and arduous study, and she isn't entirely sure what the date of her graduation will be. Leach remains calm about the future, though, "I'm enjoying college, I'm not that interested in getting out quick."

Although Leach, who seems perpetually rosy cheeked and bright-eyed, likes her lifestyle, she does have regrets sometimes. "Sometimes I wish I wasn't so involved," she says, "It's hard when you get interested in a class and you haven't the time to put into it."

Chris Leach has anywhere from forty to sixty students under her "jurisdiction" in the B.O.D. and is always interested in attaining more. To join the B.O.D., you need to attend a least five meetings, decide which committee interests you, go to the committee meetings and be able to work at the events. After that obstacle course, your committee chairman must recommend you for membership. Then? "Well, I guess I'll let 'em in," smiles Leach.

A final comment from Leach, as she prepared to leave the student center and oversee the band stage construction last Saturday, was a slow shake of her brown pageboy. "It's a lot of work," she muttered, "a lot of work."

Hey, but the concert was fun, wasn't it??

*the Scribe*



Can you find Chris Leach in this picture? Recent BOD outdoor concert.



# Log In: Freud

By Kathy O'Brien

The psychology department has added a new dimension to its self-paced courses with the introduction of a new computer system designed for greater efficiency.

According to Tom Harkins, an assistant in the department, the new system should "alleviate a lot of hassles from last year." The new system is presently equipped with a computer that prints out tests on the spot, eliminating the need for students to sign up in advance to take exams.

Whereas the old system could only accommodate sixteen students per half hour, the new system has a virtually limitless capacity. According to Harkins, the increased capacity provided by the new computer will be very welcome in relieving the inevitable overcrowding problems at the end of each semester.

The computer system is used by the psychology department in connection with what it calls individualized instruction. The method, employed in the Introductory Psychology, Educational Psychology, Environmental Psychology, Social Psychology and Drug Effects classes, is different from traditional courses in that

students complete the required work at their own rate.

The courses are divided into small units, each of which is worth a specified number of points. For example, in Introductory Psychology 104, points may be earned by taking tests on textbook chapters, participating in theme groups, taking tests on lecture series, and by participating in research associated with the course. Students are graded on the basis of total points accumulated during the semester.

Exams are taken by students at the Center for Individualized Instruction, located in the basement of Wahlstrom Library. The Center is open approximately 40 hours per week, accommodating even the most hectic of schedules.

When students arrive at the Center, they simply type their student number and the section number of the test to be taken, along with their class code into the computer, and the test is printed out in a matter of seconds. After the test is completed, it is fed back into the computer where it is corrected on the spot.

Psychology professors and students alike have been impressed by the success of the self-paced



Photo by Steve Johnson

courses. Of particular appeal is the flexibility of the program in allowing each student to fit course work into their individual schedules.

Psychology professor Dr. David Isaacs notes that because of the nature of these courses, students can, and often do, finish course work early. As a matter of fact, estimates derived from previous

semesters illustrate that approximately 20% of the Introductory Psychology 104 class will complete the course during the first five weeks of the semester. As a result of these previous experiences, an added feature this semester will be the opportunity for those students who complete course work early to enroll in an honors psychology

course worth one credit.

The psychology department is extremely optimistic about the continued success of its five self-paced courses, and is looking forward to the first semester the new computer system will be in use.

*the Scribe*

## Eigel Named Provost... What's a Provost?

By Jane Ruttenberg

A new horizon has opened for Edwin G. Eigel since Sept. 1.

Eigel, vice president of academic affairs, was named provost by President Leland Miles. This is the first time such a title has existed at U.B.

"The title means different things to different schools," Eigel explained. One facet of his new job will entitle him to be "acting president" when Miles is not available. He will juggle with large or small problems about classes, dormitories or any other school related subjects.

The post was created to "free as much time" for President Miles as possible so Miles can give more attention to outside activities relating to U.B. While President Miles is busy with affairs such as fund raisers, meetings with officials from the federal government and local businesses, Eigel can tend to the everyday details that accompany Miles' job.

Eigel, tall and slim, will tackle the less significant problems, unless he thinks it needs the authority of the president.

The new job will "take up more

evenings and weekends" for Eigel. Social events such as dinners, exhibits, meetings and receptions also fit into his agenda frequently. They may be on or off campus events.

For example, last week Eigel represented U.B. at Yale University during an art exhibit, sponsored by the university and the city of New Haven.

When Eigel settled into the U.B. scene two years ago as Vice President of Academic Affairs, the possibility of eventually being provost was suggested to him. Officials knew the academic vice president would be honored with the position of provost, but exactly when that would happen was undecided. There was a "gradual movement" until the position's inception this month.

Eigel, wearing his other hat, discussed his obligations as vice president or "operation officer" of the academic affairs division at U.B.

Eigel, soft spoken and easy to

like, associates with college deans, the faculty, students, programs and any academic related subject.

For example, the deans discuss with Eigel any changes in curriculum and he must "approve the program."

Before coming to U.B., Eigel was vice president for seven years at St. Louis University in Missouri. Eigel, his wife Marcia and their two children, moved to the area two years ago.

"I decided seven years was long enough and I wanted to try something different. I was interested in the job offered here," said Eigel, recalling his frequent interviews with Miles.

Working with Miles is "pleasant and interesting. He keeps you on your toes," Eigel said, sitting in his bright second floor office in Waldemere Hall.

Keeping in mind the many changes that have occurred at U.B., such as the "consolidation of the colleges and various programs drop-

ped," Eigel says he doesn't plan on any near future changes at U.B. The new changes should now have time to work and be tried out, he explained.

Eigel's job is not the only thing he's satisfied with in Connecticut. He is perfectly content to spend an afternoon at his Fairfield home, tinkering with his stamp collection, organizing and reorganizing the delicate slivers of paper. In three years of collecting, he has stamps from Germany, Switzerland and the United States, to name a few. Three framed pictures on the wall display colorful stamps in Eigel's office. Stamp collecting is the kind of hobby "I could work on for hours," he said, leaning back in the black leather office chair.

Other hobbies that interest the faintly gray haired vice president are cryptography and tennis. As a member of the American Cryptogram Association, Eigel can whittle away at puzzles until their solutions emerge.

*the Scribe*

## U.B./UNH Merger Awarded Two Grants

Two foundations awarded a total of \$125,000 last week, to help finance a study for a merger between UB and the University of New Haven. A \$50,000 grant from the Ford Foundation, followed by a \$75,000 grant from the Exxon Foundation on Saturday are part of an estimated \$250,000 that will be

needed to finance the study.

The money will be used primarily to pay for outside consultants to serve on the study, although, Edwin G. Eigel, Vice President of Academic Affairs, says that "part of the money will also go to people inside the two institutions who

provide assistance." Eigel said that while no consultants have been picked to date, "There are a lot of contenders."

"We're looking for the kind of people that know about this kind of thing and can spot problems before they come up," Eigel said. The consultants will serve on a panel comprised of financial experts, a corporate attorney, the college presidents and businessmen with experience in industrial mergers.

Eigel explained that the study is designed to determine the feasibility

of the merger. "If it turns out that the combination of the two institutions would turn out to be negative and that neither has anything to gain by a merger, well, that's the kind of thing we want to find out," Eigel said.

According to Eigel, the foundations are underwriting the expense of the study out of a genuine interest for the information that it will provide. "They are just interested in finding out about institutional mergers—not just universities, but any kind of merger between two

institutions," Eigel said, adding that the grants would not commit the universities to anything else.

The study is expected to take between four and six months to complete and should be ready in the spring. "The study is just one more step in the direction of finding out how feasible the merger would be," Eigel said, adding "Both universities are working aggressively to assess the feasibility of the merger, but at the moment, President Miles is working a little more aggressively."

*the Scribe*

## Accreditation Where Accreditation's Due

By Lauren Codish

Arts and Cinema Departments Make the Picture.

If a picture paints a thousand words, then the look of accomplishment would have easily been seen by the team workers who prepared and re-prepared the report to the National Association

of Schools of Art, which lead to accreditation of the Art and Cinema Departments. The National Association of Schools of Art was established in 1948 and is composed of schools and individuals who show high traditions and aims in art and design within the visual arts.

The process through which this accreditation comes about is not a simple one. "It is not easy. It is a

complicated matter. It isn't some kind of automatic thing. It is a reflection on the department," stated Professor Brennan, chairman of the Art Department.

The Association's requirements for receiving the accreditation are by no means short. These requirements are outlined in a thirty three page booklet.

The first step towards accreditation was the formation of an in-department team consisting of a coordinator, Peter Scheier here at UB, deans, faculty members of both departments and students. This team submitted a Self-Study Report.

After the UB team completed its evaluation, a review committee consisting of members of the association had a three day "hands on" look at the departments. All aspects of the departments were considered. Interviews with students, faculty members, observations of classes and a basic overview of the department's standards had to measure up against the uniform standard of excellence that the association maintains.

The evaluation committees' report along with the Self-Study Report were of high enough quality to ensure accreditation. "Everyone says they're doing something. This

claims that you are doing what you say you are doing," Scheier said. There are under 100 schools in the U.S. that are accredited by this association; therefore in Scheier's words it's "a feather in our cap."

This honor enhances the reputation of the Art & Cinema Department and guarantees UB students quality education.

Professor Scheier concluded, "I am very happy. I feel pleased that an objective group that has high standards has confirmed that what we do is at a high level of proficiency."

*the Scribe*



# A Place to Go When the Music Stops

Continued from page 1

"The Living-Learning Approach in Residence Halls," a research report authored by Paul DeGennaro when he was Director of Residence Halls, is a plan designed to maximize the potential of Residence Halls as a place for learning. The plan is based on similar experiments at other universities such as Northwestern, which according to DeGennaro, "has been very successful at proving that learning can share a place in the dorms."

"The ultimate, or ideal arrangement in the living-learning approach, is to have the living arrangement actually attached to the classroom. An example of that was the Law School, which up until this year was housed in Rennell-Breul. But now that's changed," DeGennaro says. He explained that the university opted to move the ID department into the facilities because, "they could make better use of them."

Presently, the ID department is only using the classroom facilities of Rennell-Breul, but DeGennaro expects ID students to eventually live in Rennell as well. "What we will be pursuing through this year and next, is a living-learning arrangement with ID students living in Rennell-Breul. Right now, there are law students and ELS students living in Rennell, but we would like to have ID students living in Rennell and going to classes in

Breul," DeGennaro explained.

What will happen to the law students living in Rennell? "We'll relocate them. Maybe in Schine. The difference with them (law students) isn't that they're law students, so much as it is that they're graduate students. So, we'll try to cluster them with other graduate students. We haven't really sat down and planned where they would be best relocated, but right now, this year and through last year we've been putting them in Schine Hall. So Schine Hall might eventually become a graduate dorm," DeGennaro suggested.

Most law students favor the plan, providing that Schine would house only graduate and law students. Their main complaint at being housed with undergrads is that the undergrads are on different study schedules and tend to be disruptive and noisy while they are studying. "They like to play their stereos loud and make lots of noise. They're in college and they're doing all the rowdy things that are natural for undergrads to do. But law students have already done all of that and outgrown it. Now, we're ready to do some serious studying," said one second year law student presently living in Rennell.

Some law students are skeptical that Schine could be turned into a solely graduate dorm. They say that there aren't enough graduate

students to fill the dorm. "Well, it would certainly depend on whether there were enough graduate students to house there," says DeGennaro, "but it could end up as a combination of graduate and undergraduate student housing. It actually is two dorms, one on top of the other. That is the way it was originally built. We've even gone back to two dorm directorships in Schine this year. So, we're viewing them as two buildings rather than one. It's moving in that direction."

ID students like their new facilities but they are having a few problems adjusting. "We've got to iron out a lot of problems," admits Bart Purciello, an ID student in his Junior year. "The place is nice here. It's a lot roomier. It was pretty stuffy up on the seventh floor of the library. But it's hard to tell how things are going to work out here, because we haven't really begun designing here yet," Purciello says. He added that security was "a major concern. We've been getting a lot of things ripped off. It's hard to keep an eye on things here. Here we've got the second and third floor and the basement to watch out for. In the library, we had only one floor and it was easy for people to keep an eye out."

The law students also seem to like their new facilities. They cite the larger unobstructed classrooms and their new library, which is housed on the seventh and eighth floors of the Wahlstrom Library, as being an improvement. But in comparison, the law students may have gained more than new facilities.

According to Stuart Filler, Associate Dean and Professor of Law in UB's School of Law, the move was done in part to help comply with the ABA's requirements for perm-

Continued on page 12



## Bush Defends Cuts

FAIRFIELD—Vice President George Bush defended the Reagan administration against charges that it is anti-education during a half hour press conference following his acceptance of an honorary degree of laws at Sacred Heart University on Saturday.

After receiving the honorary degree, the Vice President told reporters, "One of the reasons why I am here is to show that the Reagan administration supports education and is not anti-education as some of its critics claim." Bush noted the

recent cuts in the federal student loan program and said, "There are always difficult choices to be made when the budget is out of control."

Bush pointed out that although the administrations' austere stance on federal student aid would greatly reduce the number of students receiving student loans, the parents of students would benefit from the administration's tax cuts. He said, "There'll be less money, but it'll be spent more wisely," adding that, "The best thing that can

happen is that we stimulate the economy."

While addressing the audience of about 1,000 students, faculty and administrators, Bush commended the appointment of Thomas P. Melady, former president of Sacred Heart University to the post of U.S. Assistant Secretary for Postsecondary Education. Bush noted that it was Melady's job to "dismantle the U.S. Department of Education."

Unlike last June, when Secretary of State Alexander Haig received

an honorary degree from Fairfield University at its commencement, Bush's appearance at Sacred Heart mustered only sparse protest. A small group of more than a dozen protesters gathered on Park Avenue to assail Reagan's budget cuts. In comparison, last June, Haig's appearance at Fairfield U caused much commotion. A number of Fairfield U's students and faculty (garbed in their commencement gowns) heckled, then got up and walked out on the Secretary to protest his hawkish views.

*the Scribe*



This model car may not have come equipped with a sun roof, but last week's storm did its own customizing. The car was parked on Marina Circle between Seeley and Barnum Halls when high winds from the storm toppled a large tree onto it. Try explaining that to your insurance agent.

Photo by Steve Johnson

## Give Me Credit, Cheap

Last week, we spotted a notice pinned to a bulletin board in the Bernard Center. It read: "For Sale: 2 credits worth of tuition waivers—\$125. Call (telephone number withheld)."

We called the number. A voice on the other end said, "Yes, I was selling the tuition waivers, but they're already sold. I sold them right away to a student."

We asked the voice how it happened to come by the tuition waivers? The voice replied, "I took a student/teaching position at the university and as part of my payment for teaching, they gave me two to three credits worth of tuition waivers."

We then asked the voice why it sold the waivers? "I was working on my master's degree and I completed it before I got a chance to use the waivers. The only way I could get paid was to sell them. With tuition going at \$130 per credit for undergraduate students, the waivers were really quite a bargain," the voice said.

We agree, but what next? Course waivers for sale?



By Ray Carpenter

**W**hen one thinks of the Ivy League, one forms a mental picture of old and ivy-covered buildings, stuck-up Preppies, Princeton, Harvard and Yale.

A visit to the campus of Yale University can prove to you that whatever past ideas you may have had, are very strongly underestimated.

Alligators and pastel colored clothing are more plentiful on Yale's New Haven campus than almost any place on the face of the earth (excluding other Ivy Institutions). The amount of alligators makes one feel as if one is somewhere in the deepest everglades of Southern Florida.

A trip to this ultra of ultras in the education business shows that Izod and expensive education do go hand in hand.

This writer had recently the extreme honor of visiting the school for the first time and was completely in awe of the size and beauty of the school and grounds. You can look at many a picture of this institution of learning, but without a personal view—it means absolutely nothing.

From the buildings that stand not only as monuments to the school, but to time itself, to the beautiful grounds that give the setting that true old-fashioned Ivy League look, the school is really a terrific work of the educational process.

Walking through the campus gives one an eyeful of both the modern day preppie student and a look back at the students of the past through monuments and structures dedicated to those alumni from all backgrounds. Yale itself is a time capsule that is opened for all when someone walks the flagstone pathways that stretch across the institution's inner-city refuge.

The reason behind my visit to the world of the Ivy League was to talk to Yale students and ask them what they know or have heard about our own famous university, the University of Bridgeport. It sounded to me like an easy question anyway.

It seems that the only thing that the two universities have in common, according to our Yale counterparts, is that both schools are located in the state of Connecticut. As one student put it, "People here at Yale are very, very uppity. They think that Harvard is

While I must be entirely honest and say that some students did take the time to stop and chat with me as I wandered around in total wonderment in the preppiest clothes that I own, many just quickly nodded rejection to me as they sped their way along the stone pathways.

More than three-quarters of the people that I attempted to talk with had no time to pause and issued a hurried statement of some sort as they continued to rapidly move by. On the other hand, I cannot say that the entire school is a bunch of stuck-up and spoiled rich kids running off to jump into a sailboat or hit the "green." Some people did stop for a moment, however so brief, to make an attempt at my question.

After seemingly countless and never ending rejections to answer my questions, I finally did come away with about 25 comments from those who took the needed pause to talk with me.

Seven of the 25 had absolutely no idea of what I was talking about. They had never heard of the University of Bridgeport in any way, shape or form. Another ten knew only of our existence, but further questions proved that to be the extent. The remaining eight or so were the ones that I spent the whole afternoon patiently waiting for. These were the Yale students that had heard of U.B. and offered not a negative word. The only really negative reply of the day came from an alligator clad preppie whom I interrupted from his reading. When I asked him if he had ever heard of U.B., he rolled his eyes and replied, "Of the school I have heard nothing, but as for the city—it is the only place in the world worse than Newark, New Jersey."

On the positive side, I found that the University of Bridgeport is very well represented in the New Haven-Yale area on the air waves, as two students I spoke with told me of their devotion to our FM station WPKN.

Second year law student Meridan Moore had this to say about 'PKN, "I listen to the radio station of your school, WPKN. Ken Sorkin at night is pretty good and from what I've heard on the radio, U.B. sounds like a pretty good place." Junior Kevin Pask echoed the sentiments about 'PKN when he said, "I listen to 'PKN all the time and I enjoy hearing music that is not usually available in Southern Connecticut. They play some really good music."

**“The reason behind my visit to the world of the Ivy League was to talk to Yale students and ask them what they know or have heard about our own famous university...It sounded like an easy question.**

a rinky-dink school and regard Princeton as just a second rate junior college." That student chose to remain anonymous.

Most responses showed that many of the students who attend Yale don't know too much about the University of Bridgeport because they come to this area from all over the country and the world.

Lynette Char, a freshman, summed it up this way, "I've personally never heard of the University of Bridgeport because I'm from Hawaii, but I'm sure it is a nice school." Another student new to the area put it this way, "I've only been here for two weeks from Los Angeles and don't know anything about the university, but I have heard of Bridgeport. I hear that it's a pretty tough town."

Another portion of our school that seemed to have a good reputation with our friends at Yale from the comments that I received was the Engineering Department. Sophomore John Operkrup had this to say about engineering at U.B., "I know a couple of people that go there and I know that the school has a very good engineering program." Another positive appraisal came from a freshman who didn't want his name mentioned. He said, "When I was looking around for a school, I found that U.B. had a good engineering program."

Finally, the U.B. Law School showed that they truly do have a good standing in their field when Senior Law student Matt Knight commented, "The University of Bridgeport,

from all that I hear, is a really good school for the study of Law."

Looking back, it seems that really not too many students at Yale have heard about us here at U.B. From the students that have heard of U.B. however, there was not a single negative comment, which is very good to hear from students such as those at Yale University.

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By Elizabeth Amorosi  
Co-Managing Editor

**O**ne evening, early last winter, frustrated by yet another discouraging day in classes that seemed suddenly pointless and yet another Marina meal that seemed poisonous, I decided I'd had enough of the sooty city of Bridgeport.

I was going to transfer! That's right—leave this school of ill-repute and all its dusty memories far behind. I was going on to the proverbial higher plane of education. But where should I go, I wondered, as I packed my best argyles. Besides the Sorbonne in Paris, no school had ever really appealed to me as much as the University of Bridgeport. Serious contemplation was in order, so I skipped my next seven classes.

I knew I wanted to stay in Connecticut, I'd had quite enough of New Jersey. I wrote to three Connecticut schools, one of which was that quaint ivy-covered one in New Haven, near Cutlers Record Shop. You know, the one with the unimpressive little name. It rhymes with Sail, which you have to have done since your third birthday in order you get space in any of the dorms.

Yale. Even the name evokes images of high intellect, success and red MGs. I first fell in love the day I walked across a courtyard between two dorms which had been built while Bridgeport was still a village. The austere, dark brown brick buildings, architecture too old to be anything but classic, the wide expanse of particularly green grass, and the air of seriousness which pervaded the campus was intoxicating. And the students, oh, if you could just see them!! Clutching books as if they were their most precious possessions, they walked sedately, or sat underneath trees reading, with that particular style of earthy intelligence that I've never been able to achieve, no matter what color ancient baggy sweater I managed to scrounge up.

Even the graffiti, what there was of it, was intelligent, political or in some way relevant to the world situation. I walked around, just watching the show, knowing that as much as I might pretend, I stood out plainly as "Not one of Us."

It made me uncomfortable, and yet highly excited. It was the feeling I've had the few times I've been in love. I couldn't look at the object of my affections because I was intimidated, nervous or embarrassed. The hair on the back of my neck rose, I blushed constant-

attend Yale? Interestingly enough, they assume Mom didn't, so they don't ask. Mom went to Smith.

Are you black, white, Catholic, Muslim? Oh, don't feel pressured, that's an optional question. But, of course, should you choose to ignore it, they will assume you are Black, White, Catholic and Muslim. A self-respecting WASP would be quick to declare just that, and have tradition on his side anyway.

Why do you want to come to Yale?? Oh, must they ask? It's like asking why you would want to go to London, or be given thousands of dollars or three wishes. I want to go to Yale because there I know I will feel like a serious, God-fearing student. I will want to learn and I will wake up each morning eager for the pursuit of knowledge. I want to go to Yale because it has ivy and I always dreamed of going to a school with ivy. I want to go to Yale because I most desperately want to be a Yalie, a chosen one, a real student. Please?

Why do you want to transfer from your present school? Oh Yale, don't you understand? It rains all the time here. There's no heat on my side of the dorm. I never seem to meet anyone with an intelligent thought in his/her head. My Izods are lonely. I can see to the far end of the campus from my window. They're cutting down the trees. I'm depressed and...what? Oh, no more space. Sorry.

I stop often as I complete the application. Each question seems trick. Where does my father work? Aha, I know the answer—I type carefully. My father doesn't work, he's a shipping magnate and his hobby is buying small islands. Mom? Mummy doesn't work. Sometimes she throws intimate dinner parties for sixty-two people.

I stop eating, sleeping, socializing. Nothing matters but the application. Feverishly, I work long into the night. My parents worry, and send me chocolate chip cookies nearly daily.

I finish, after the question of my future plans. My future plans consist of owning grey suede pumps, sailing every Saturday and being Intelligent. I know that being Intelligent is time-consuming, so I don't plan to do much else. I just want to be Intelligent with a high degree of skill. Later, I will be Awe-inspiring.

My hand shakes as I sign the thing, nine times in nine different designated spots. What happens next is anti-climatic.

I don't mail it. I can't mail it. I suddenly

**“I want to go to Yale because there I know I will feel like a serious, God-fearing student. I will want to learn & I will wake up each morning eager for the pursuit of knowledge...I want to go to Yale because it has Ivy & I always dreamed of going to a school with ivy.”**

**”**

## get a visit Bridgeport

One female student, who wanted to be known only as Carmen, summed up the day and this story best. She commented, after I told her of all of my rejections from the Yale elite, "I've heard of the University of Bridgeport, but I didn't know too, too much about it. As for what the others may say—a university is a university and it's all what YOU make of it."

That says it all.

*the Scribe*

ly and I couldn't eat for a week. Yet, I returned again and again to stare at my unattainable love.

So, I received the application forms from all three schools. I filled out the apps for the two smaller schools. I put the Yale application on my wall for a few weeks, and while studying, I would find myself staring at it and fantasizing. Finally, I took it down, (it was beginning to fade) and read it.

Well, schoolmates, a Yale application is no simple document. It is pages and sections and subsections long, and requires three pens and absolute silence to complete. Name, last name first, first name last, no middle. Next page, Name, first name first, last name last, middle initial, mother's maiden name. Where did Daddy go to school?? How about Grandpa?? Did Daddy, Grandpa or Brother

don't ever want to know if they would accept me. I want to continue to be proud of my 3.5 cum, without ever being aware that it is not good enough for Yale.

I want to be able to say, at any time, "I could have gone there, but I decided not to." Because I did. I chose not to apply to Yale, and therefore, made a conscious decision not to go there.

It feels wonderful to reject Yale, and not have them reject me. I know, though, as sure as I live in Warner Hall, that I will always be in love with Yale. Unrequited love is bitter-sweet.

What did I do? I remained at UB, changed my major to English, and continue to dream. (Elizabeth Amorosi is now blissfully drowning in a sea of literary classics, is considering law school and will always have delusions of grandeur.)

*the Scribe*



# MOVIES THAT DID PRETTY WELL: PART TWO



by Steve Cioffi  
Lively Arts Editor

## S.O.B.

S.O.B. is such a terrific film that I was unable to take notes during the screening. I was too busy watching it. Y'see, some movies you can sorta step back from while watching it because you're a mere spectator, like *Raiders of the Lost Ark* or *Airplane*. But S.O.B. is the kind of film that absorbs you right up as it rolls through the projector, you can't dawdle or daydream or think about your laundry because the story just demands that you ride along with it. And it's a wonderful story. See, you gotta compare the story of S.O.B. with the Hollywood career of its director and author, Blake Edwards. Then you'll be amazed at how many parallels you'll find. And then you'll see that with this movie he's saying something personal. Only a man who has been screwed over by Hollywood could make such a film.

S.O.B. provides an insightful look at the inner-mechanism of Hollywood while also satirizing the lifestyles of the people who

control it. The cast is stocked with well-seasoned professionals, each of them seem to be having a lot of fun. (Rumor has it that everybody cried when shooting was finished.) Richard Mulligan as the Edwards like director, Felix Farmer, is a nut; his frantic convulsions are exhilarating. Robert Vaughn, Shelly Winters, Robert Webber, William Holden and the great Larry Storch all turn in great performances but Robert Preston is by far the best as a laid-back California quack who gets to say such lines as: "Make an armadillo smile and the world is your oyster." And yes, Virginia, Julie Andrews does have a brief nude scene but they have to drug her to get it on film. Julie swears, too. Wow! (Remember "Jolson Sings!" and "Garbo Speaks!"?)

The ending of S.O.B. is unexpected, brilliant and quite touching. Mulligan's last line of dialogue neatly sums up the personal and professional sacrifices that a filmmaker must endure within the studio hierarchy. S.O.B. is easily the most satisfying non-science fiction offering from this summer.

## CHEECH AND CHONG'S NICE DREAMS

Cheech and Chong are about as funny as a train derailment but not nearly as subtle. Boy, I really wish they'd stop making movies. Next?

## STRIPES

Once Bill Murray got used to the frenetic style and breakneck pace of *Saturday Night Live*, there was no stopping him. His renderings of such characters as that Lounge-lizard Crooner the tinsel town movie critic and the immortal Todd DeLeMucca deserve at least a footnote mention in late-nite-TV History books. Then he went and did two movies that I never saw, and a third one that I did get to see. Though I hate to say it, Mister Murray's appearance in *Stripes* doesn't meet many of the expectations placed on him. But perhaps this is more of a reflection on the rather limited material that Murray had at his disposal: after all, *Saturday Night Live* had a diverse crew of writers.

Murray plays your average Joe, a cab driver by trade but a photographer by ambition. One fine day, Murray loses his taxi job, his car get stolen and his girlfriend walks out on him. ("You can't go! All the plants are gonna die!") All in the same day. What's a poor boy to do? Why, join the Army, of course! You can meet some swell guys, fall in love with a couple of cute MP's and win the medal of honor. Right.

Murray is joined by a cast of capable performers, with many of them coming from Second City TV: Harold Pamis, Joe Flaherty, Dave Thomas and wacky John Candy. Warren Oates is an ideal choice as Murray's gruff-but-lovable Drill sergeant, but there are moments

where you can tell he'd rather be elsewhere.

*Stripes* is the kind of comedy where you'd be more likely to laugh if you watched it in a crowded theatre. But if *Stripes* were shown of TV, I personally would change the channel and watch Rex Humbard on reruns of *Adam-12*. The story falls under a category somewhere between mundane and stale. All of the plot-twists seem to be rendered out of convenience, none of them are the least bit clever or unexpected. Lots of things blow up and fall down, which seems to be a movie's way of throwing in the towel. However it is unusual to see a contemporary, post-*Deer Hunter* film which takes an open minded, non-negative viewpoint towards America Armed Forces. Which makes me suspect: is *Stripes* just another stale tale of military highjinx or is it really a Government sponsored, 100 minute commercial for Today's Army?

## BLOW OUT

Some readers might recall last week's review of *Outland*, where I said something about there being only eight notes in all of music and merely twenty-six letters in the English language. The same thing holds true for *Blow Out*, which contains a few story elements that may be similar to Francis Coppola's *The Conversation* or Michelangelo Antonioni's *Blow Up*. Die-hard film buffs find *Blow Out* to be a frustrating film because of this "borrowing", but I'm sure that people who've never seen the other two films could really care less.

John Travolta plays Jack Terry, a sound-effects editor for a Philadelphia-based film production company that

specializes in making shock thrillers. While recording some natural sounds for his extensive tape library, Travolta witnesses and records a vicious automobile accident. He manages to rescue one Nancy Allen from the wreck but not the driver, who was a promising Presidential candidate. Anyway, the Feds tell him to lay off and he sez okay, but his conscience is bothering him something awful. In an effort to find out the real cause of this accident, Travolta keeps replaying and refining the tape recordings. (This is where the references to *Blow Up* come in.) He and Nancy Allen get into a lot of trouble.

Anybody who had doubts about John Travolta should have second thoughts after seeing *Blow Up*. Travolta is very good in this film, his character here is miles away from the Urban Grittiness of *Grease* or *Saturday Night Fever*. He actually pronounces his R's! John Lithgow is good and scary as the clever yet twisted-in-the-head assassin who communicates with his supervisors using a vocabulary worthy of G. Gordon Liddy. And Nancy Allen...I'm still not sure about. All Betty-Booping aside, her character does have a certain fabricated tawdriness, that is reminiscent of the anti-heroine in Hitchcock's *Vertigo*.

What director Brian DePalma has gained from his past studies of Alfred Hitchcock (in such films as *Carrie* and *Dressed to Kill*) is a keen sense of timing and a set of essential tools from which one can build a suspenseful film. *Blow Out* gives viewers an inside look at the post-production aspects of film-making, showing us that sometimes the processes of making a film are more exciting than the film itself. Nice closeups of a Nagra Tape Recorder. DePalma makes wonderful use of sound effects and there some exquisitely-composed shots and sequences that just might knock you out. (Some wisecrack suggested that the climactic fireworks scene is an homage to the title sequence from Jackie Gleason's *The Honeymooners*. Balderdash.

## UNIVERSITY PLAYERS: SPLIT

by Mary-Ann Buono

The University Players are pleased to announce their first production of the Fall 1981 season: a contemporary comedy called *Split*, written by Michael Weller. The play deals with real, identifiable characters who are caught up in the touchy subject of divorce.

Auditions for *Split* were held on the Mertens stage last Thursday and Friday, and we were amazed at the number of students who auditioned (Not only theatre students, but students of all majors.) Over forty people tried out, which made cutting the list of names down to seven a difficult task for director Mercedes Rudkin. The final cast includes the following people: Nancy Sawyer, Mark Mannet, Keith Ninonoff, Christine Szablack, Nina-Jean Mokhibur and Kim Bailey.

*Split* will be directed by Mercedes Rudkin, a senior theatre major. Mercedes has been seen in several UB productions, including *The Rimers of Eldritch*, *The Bald Soprano*, *Sittin'* and *Sister Mary Ignatius-Explains It All For You*. The performance dates are October 7, 8, 9, and 10 at 8:30 PM at the Bubble Theatre in the Bernhard Center. Tickets may be reserved by dialing 367-2671 or may be purchased at the door for \$1.

The University Players are also announcing auditions for a traveling troupe of singers and dancers. Auditions will be held on Wednesday, September 23rd from 4 to 7 PM on the Mertens stage and Thursday, September 24th from 3 to 6 PM. People who are auditioning should prepare an uptempo song, a ballad and be prepared to dance.

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# THE CITY SHINES ON...

by Stefanie Singer

Let me tell you about a happening place—a place where you're free to express yourself and be yourself! Have you noticed that yellow flyer that is posted all over campus? You know...the one that says:

"City Lights of Bridgeport...Jazz on a Sunday Afternoon...(etc.)"

If you have, you're a step in the right direction. On Sunday, September 20th at 2 PM in the

Mertens Theatre, City Lights will be bringing up its lights on—you guessed it—Jazz!

Actually, the concert on the 20th is a fund-raiser for the City Lights Coffee House/Arts Center, located at 300 Fairfield Avenue in Bridgeport. City Lights is a culmination of the collective efforts of four people who are interested in starting a "Cultural renaissance" in the Bridgeport area.

(They are Dan Makara, a painter, sculptor and

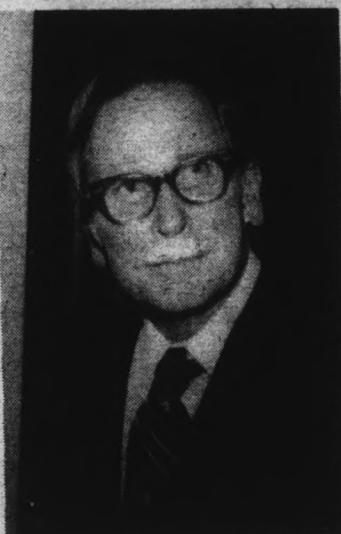
printmaker who has exhibited his works in the Bridgeport and New York Metropolitan areas; Ruben Abren, Public Affairs Manager for WICC Radio in Bridgeport; Kathy Burke, director of Education for Lifetime Learning Systems, Inc. of Fairfield; and James Moss, an area musician with twelve years of experience in entertainment composition. Moss also performs with the UB Jazz Ensemble and his own group, "Emanon".)

## WHAT'S HAPPENING IN MUSIC

by Silverskin

The Civic Orchestra is beginning another season under the direction of Mr. Henry Aaron. Rehearsals are on Tuesday nights at 7:30 PM. The performance will be on December 1, at the

Mertens theater, at 8 PM. The Jazz Ensembles will perform on December 7 at 8 PM. The UB Chorus will perform on December 8 at 8 PM. The Concert Choir will perform on November 22 at 3 PM in the Recital Hall.



## FOUR MORE RECORD REVIEWS TO TIDE YOU OVER

by Jack Brayle

Gary U.S. Bonds: *Dedication* (EMI America)

This is a great comeback by one of the biggest rockers of the early sixties. If you don't already know the story, here is in a nutshell: Bonds is Bruce Springsteen's hero (compare their voices); Bonds is playing in a small club in Jersey, Bruce comes in and jams with him and later asks if he can produce Bonds on a new album; Bonds gets a major label deal and comes up with his first hit since 1963. At any rate, *Dedication* is quite a good album. Even though it does contain three Springsteen-written and four Springsteen-produced songs, this record would be worth it if only to hear Bonds' voice again. Highlights: the Bonds-Springsteen duet on "Jole Blon", the single "This Little Girl", Miami Steve VanZandt's "Daddy's Come Home", and the excellent cover of Bob Dylan's "From a Buick 6".

George Harrison: *Somewhere in England* (DarkHorse)

Keeping the pace he has set for himself since *Thirty-Three and a Third*, Hari hits again with another light, pleasant pop album and even turns in a hit single ("All Those Years Ago") and a couple of surprises (two Hoagy Carmichael covers?). The religious overtones on some of the tracks such as "Life-Itself" show that George's faith can be helpful to his music.

There are no boring, preachy sermonettes on *Somewhere in England* as there were on *Dark Horse* or *Living in the Material World*. The only misses: "Save the World" and the fact that there's very little Harrison guitar work on the record. I think both Hari and his friend Mr. Clapton could use a shot of rhythm-and-blues to correct their mutual problem.

Yoko Ono: *Season of Glass* (Geffen)

Thank you, Mrs. Lennon, for this record. Obviously the only person capable of putting the events of last December eighth into the right perspective, Yoko's first effort since *Double Fantasy* and the "Walking on Thin Ice" single is both a loving tribute to her late husband and a fine vehicle for a now-recognized (albeit for the wrong reasons) artist who is finally coming into bloom. Exceptionally beautiful cuts are: "Nobody Sees Me Like You Do" and "Silver Horse", while "She Gets Down on Her Knees" and "I Don't Know Why" really cut to the bone.

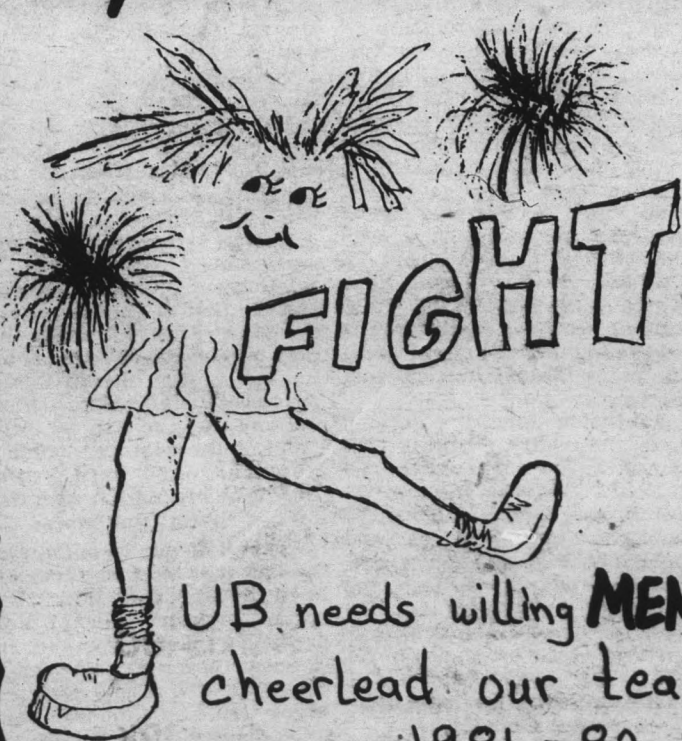
Tom Petty and the Heartbreakers: *Hard Promises* (Backstreet/MCA)

Tom Petty is shown to be adjusting to superstardom well on *Hard Promises*, the first Heartbreakers album since 1979's landmark *Damn the Torpedoes*. Whereas *Torpedoes* was an instantly captivating and powerful record, *Hard Promises*' strengths lie just beneath the surface. There are not stompers like "Even the Losers" or "Century City" here. Instead, the volume and horsepower are turned down and we hear a more personal, openly emotional Petty. *Hard Promises* is just as powerful as *Torpedoes* and in some places, even more so. Standout cuts: "You Can Still Change Your Mind" and "A Woman in Love (It's Not Me)".

Meanwhile, the Heartbreakers have become just as strong a band as Bruce Springsteen's E Street Band, turning in fine performances on all tracks. Tom Petty and the Heartbreakers are a powerful force to be reckoned with.

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# AUDITIONS

by Lisa A. Sahulka  
Co-Managing Editor

*The following is the first of a three part series which will attempt to present a highly detailed examination of the development of a play. The first part presents Auditions.*

The air is heavy with hesitant breathing. By taking those three careful steps into dimness, I have immediately changed—fill out the papers, sign your name, sit down, and wait—that's it...wait.

The theater, for the moment, is useless. It is almost eerie...the sparse audience is staring at an elevated floor. But they are not an audience, they are what will fill the theater, and this realiza-

tion; the thought that they are waiting for themselves, in a sense, is a creepy irony. The seat even feels different. It is no longer a theater chair made for the comfort of the audience, it is now a orange electric chair... and you wait.

The auditions are for *Split*, a play by Michael Weller. Some with feet swinging in a slow rhythm, some with heads at chest level, some with tapping nervously, and some softly mumbling a part to themselves, read the white, wrinkled xeroxed play. Occasionally there is the frenzied sound of a turned page... and then it is the inevitable "VOICE".

"I'd like to see..." the director began.

It seems like I took four hundred short breaths before a name finished the sentence. I did not want to go first.

The two actresses she

called first were startling, and relatively intimidating. There is, by the very nature of auditions, a certain violating of character. The actor is asked, just off the top of his head, to fall into his character. They are to dress themselves with no clothes, change themselves with no background, understand somebody they do not know: in sum, create a character that has already been created in the image that the director wants to see. I didn't think anybody would be very good at it, but these two women drew a street behind them, and settled themselves into a new body, furniture and all, in 30 seconds. They were good.

The director called my name when I wasn't ready for it. But then if she

ber gratefully and watched 20 or so people turn seven characters into 7000. Nobody did it the same way. Many of them used two black chairs, seemingly colored with pastel lights, as props. Some of them were creative with the lines. Some of them made embarrassing mistakes, so that even my stomach twisted with their humiliation. But none of them seemed... humiliated. If someone said "ciao" the way it looks, not the way its pronounced...it was fine. If Steve Cioffi spoke to the wrong character for a whole line...it was fine...it's acting...perhaps it's necessary.

"I used to get really scared," Nina-Jean Mokhiber said on her way to the bathroom during auditions. "You always think everybody is better

have to do is "read the lines and realize this is happening to a [real] person. If you can be that person, you've got it."

I shall never have it. Steve Cioffi, who wasn't going to audition, but managed to look very much like he was auditioning...because...he was auditioning, said "auditioning is very much like a police line-up. Whether you know it or not, the director is seeing how tall you are, the color of your hair...you're like a piece of scenery. You're like this tool to have the right embodiment."

Cioffi's love for acting frames itself in his fervor about the chore of auditioning, and the fact that he did, in the end, audition, despite the fact his time is so limited. Acting

lesson number two: It is addictive.

Steven Friedman, who stood beside Cioffi, provided a different interpretation of auditioning. At first, Friedman admitted, "when you hear your name called there is a jump in your stomach." But following the initial jolt of the stomach, a more rational grip must be found. The actor said "You have to analyze as you read, it's really strange. You have a basic idea, but as you do it, you're realizing it's not the way it should be done."

Friedman, who except for a tiny blue earring, looks like a conventional intellectual with his frameless glasses and topiders, provided acting lesson number three. His point actually summed up what most of those auditioning said about auditions, and his description was laced

*Continued on page 12*

## Southside: We're Having a U.B. Party

by Debbie Reilly

"Dynamic performance." "Charged with spirit." "Exciting." "Enthusiastic." Southside Johnny and the Asbury Jukes.

Most people who have attended one of their concerts agree that Southside Johnny and the Asbury Jukes will be well worth seeing when they appear at the Harvey Hubbell Gym on Sunday at 8 p.m. "They play almost non-stop and Johnny is all over the stage during the show," said concert co-chairman, John Smith.

"The thing that impresses me most about their concerts is the way the audience reacts," said Karen Schick, a UB student. "Everyone sings along and sways back and forth. And the audience leaves all hyped up." Johnny and the Jukes "hype" their audiences with an 11 piece band and songs like "We're having a Party," "Talk to Me," "This Time It's for Real," and "All I Want is Everything."

"The show they gave here was VERY good," said Agora Ballroom manager, Dave Beccia, of the group's July appearance in New Haven. The Agora was filled with 1200 singing, swaying, dancing fans on the night of the show. "People really like his music," said Beccia.

Southside Johnny — Johnny Lyon, in reality — admits that one of the few nuances in music today is that "the volume has gotten a lot louder. A lot of the subtleties have been lost and much of the singing is nowhere. Plus you have groups wearing costumes and trying to look bizarre," Lyon explained in an interview for a biography of his life. "So what has happened is that people have lost sight of influences and roots."

"We blend rock n' roll, rhythm and blues from the 50's and soul from the 60's. When you try to build on something that has gone before that really moves you, that is when you are going to move forward, and that is what Southside Johnny and the Asbury Jukes are all about," said Lyons.

Major influences on the band include B.B. King, Bo Diddley, The Rolling Stones, The Animals, Aretha Franklin and Gary U.S. Bonds. "We do old songs because we believe they are great songs," Lyons said.

But the group also has many new songs to their credit. Their originals play (or thunder) through the homes, dorms and bars of America. Among those originals are the popular tunes "We're Having a Party," and "I Don't Want To Go Home."

Bruce Springsteen, who lived in Asbury Park at the same time that Lyons did, has written and co-written many songs for Johnny and the Jukes. Lyon and Springsteen were both members of The Upstage Club from 1968 to 1970. That Asbury Park club gave aspiring musicians a place to play what they wanted and a chance to find out how good they could be.

In the early 70's, Lyon and Springsteen joined forces in The Sundance Blues Band and later in Dr. Zoom and the Sonic Boom. During the latter's rehearsals, the nickname "Southside Johnny" was born. And although the two have gone their separate ways, Springsteen continues to help Johnny and the Jukes turn out new songs. On occasion, he even appears at their concerts and gives the audience a welcomed surprise.

The group's regular audience can be found at The Stone Pony, an Asbury Park club where they play on Tuesday, Thursday and Sunday nights. Stereo Review magazine called Southside Johnny and the Asbury Jukes "one of the best bar bands in America." And this Sunday they'll be hitting UB with their rockin' rhythm and blues.

With all of this in mind, plus the fact that Back to Earth will be the opening band, Frank Ciccarino, concert co-chairman, predicts a sell-out crowd for the concert. Ciccarino says tickets are going at a steady pace and urges that students who want to be assured of getting into the show get them early.

Co-chairman Smith says that Southside Johnny and the Asbury Jukes will leave the audience "psyched and wanting more." How about you? Can you listen to Southside Johnny just once and not want more? Or will you be crying "I Don't Want YOU To Go Home" when they finish playing their last song? There is only one way to find out. Be at the Harvey Hubbell Gym at 8 p.m. on Sunday.

*the Scribe*



# In This Athletic World

## Purple Knights More Fun Than Kickball

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## Instead of Varsity...

That's right, UB Purple Knights open with Sacred Heart this week 1981 at Kennedy Stadium, and the Knights are psyched!

Ralph Gunarson, a UB veteran, tells us that, "Although the team is a young one, we're more that packed with talent. Benidict Wissena is one of them." Gunarson openly expressed that Wissena is known about the team as the "play-maker". He was last year's high scorer and the most valuable player.

Coach Fran Bacon is said to be anxious for the season to begin.

This year's captains are Chuch Kiniffin and Don Manaco. Through them the team will push to it's utmost potential.

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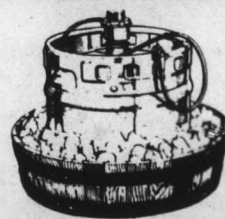
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# AUDITIONS

Continued from page 10

with nervous words, accurately reflecting the mood of tryouts. This high level of your basic "scared stomach" comes out of the realization that auditions are the actors' only chance. "Auditions are real important. Not all directors know you as a person, and if they see you do a boring audition or do it without energy, they're not going to cast you," said one woman who asked not to be identified.

So it's the director who

must be impressed. The one who has the inevitable part of making stomachs jump, sink, or placidly fill with satisfaction. Mercedes Rudkin is directing *SPLIT*. She is a senior acting major at U.B., and has acted in *Rimers of Elderitch*, *Sister Mary Ignatius*, *Diana, Bolt Soprano*, and *Sittin'*. Rudkin said she looks for an actor "who has self-confidence and feels strongly about themselves. In the very beginning I'm not looking for anything. I want to see

those people come alive for me. I sit and wait."

What she meant by "come alive" embodies her vision of the play. "The director has a concept, it's a little bit of magic...it's a personal feeling, it's intuitive," she said.

Rudkin declined to give her impression of *SPLIT*, because to define it, she said, would stunt the vision. "Thoughts can travel, words can't," the director explained. This delicate treatment of the play extends to the actors, whose predicament she understands completely.

The director was a

photography major at U.B. in 1977. After a short stay at the University she went to New York City. "My big claim to fame got me off on the wrong foot. Two weeks after I got into New York, I had an audition for *King of the Gypsies*. It was gotten for me by a friend of a friend, and I thought this was easy, this was really easy. I had a great audition, people were saying great things. I could see my name rolling down the screen."

Rudkin didn't get the part, but as she pointed out "I didn't exactly look like a gypsy with blue eyes, and red hair." She stayed in the City after that, studying at H.B. Studios, auditioning, and doing a little off Broad-

way. This is where her empathy for the actor comes into her directing. Although she didn't starve in the literal sense because she wouldn't allow herself to, she said she was starving because she wasn't acting. This seems to be the ideal type of devotion for a director. It remains to be seen if this assumption is compact. *SPLIT* was cast Sunday the 13th. The following will appear in *SPLIT*: Nancy Sawyer, Mark Mannet, Steve Cioffi, Keith Nisonoff, Christine Szablak, Nina-Jean Mokhiber, Kim Bailey.

## A Place to Go When the Music Stops

Continued from page 5

anent accreditation. The Law School received "provisional accreditation" last year, and is undergoing periodic review and inspections by the ABA for consideration for permanent status.

Filler says that the ABA has recommended two major changes to comply with its accreditation standards: Larger classrooms without columns and a library with a large reading room. "The university looked into the possibility of adding another wing to Rennell-Breul, but obviously, they thought that a move would be better," Filler says.

Filler is optimistic. He says, "The ABA inspection team has just recently inspected our plans and they said that as long as we stick to the architects' plans, we would fulfill the requirements. We anticipate permanent accreditation by the end of this year."

"Things were quite hectic for a while. It was sort of a leapfrog move, but now that things are set-

tled, it's worked out very well," says Filler. He noted that the Law School's enrollment is presently 650 students and he expects it to reach its 750 capacity by next year.

In addition, Filler said that the law school plans to add several graduate law degrees next year, "pending faculty and administration approval." Filler estimates that three new graduate degrees: in taxation and business and in comparative law for foreign students, "could add an additional 250 graduate level law students over a three year period."

"It's been more than a geographic move," Filler says. "It's moved us from an isolated area at the end of the campus into the heart of the university. It will really enhance university life for both law students and undergrads."

Most law students would agree, but to Ellen Stuart, a third year law student, "I'd feel a lot more at home here if they'd put up a sign saying 'The University of Bridgeport School Law,' instead of 'Carlson Library.'"

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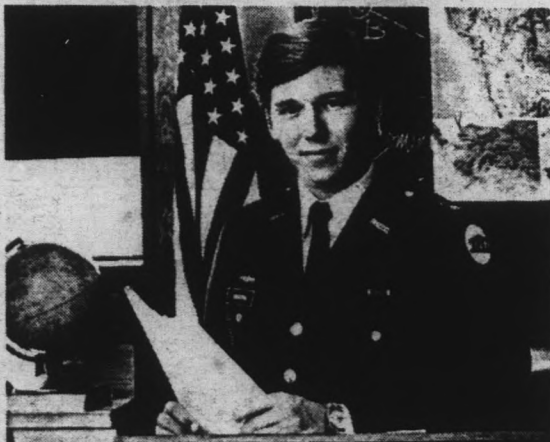
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